

etc., are chargeable to the use of injured material, and to the manner of handling the material, rather than to the nature of the arch material itself.

School Accommodation in Toronto.

THE result of a recent inspection of the present temporary school accommodation in Toronto, as embodied in a report to the government by the Secretary of the Provincial Board of Health, leaves no room to doubt the necessity for a considerable immediate expenditure on new buildings. The report shows that one-twentieth of the entire school population of the city is unprovided with permanent school accommodation. The temporary accommodation afforded in private houses, churches, stores, basements, play sheds, etc., is necessarily of a very defective character. Of the 30 schools inspected, 18 had less than 16 square feet of floor space per pupil, while in 23 there was less than the required 250 cubic feet of air space. Of the 30 classes inspected 12 were found to have no playground, other than the street. All but two buildings were without artificial ventilation. In no instance was the lighting found to be altogether satisfactory, and in 26 out of 30 class rooms it is described as being either "defective" or very "defective". Not a single room fulfilled what might be considered fairly reasonable requirements. In view of the serious injury to the health of the children which must result from the continuance of the present system, no false notions of economy should be allowed to stand in the way of adequate and proper school accommodation being at once provided. The failure of the Council to supply the necessary funds appears to be entirely inexcusable in face of the fact that the sum of \$7,000 per year now paid as rent for the miserable class of accommodation described above would more than pay the interest charges on the necessary new buildings.

THE ONTARIO SOCIETY OF ARTISTS' 26TH ANNUAL EXHIBITION.

THE 26th annual exhibition of the Ontario Society of Artists, which has just opened at the Art Galleries, cannot be said to be like all the rest. There is indeed a marked difference between it and the preceding exhibitions with which we have been acquainted. This may be due to the conditions which have governed the artists, the Royal Canadian Academy having held an exhibition here a little more than a month ago, and necessarily taking a greater portion of the work of the year, or it may be due to the growing desire of the artists to make smaller exhibitions and thus make them more select. However it is, the result is a decided improvement. One misses, perhaps, important canvasses having size enough to accent the walls, which we are pleased to see are hung for the most part in groups, that is, each artist's works together. This is as an exhibition should be, though it may be difficult to do it and preserve symmetry, which is of course desirable.

The quality of the work shown is of a very high average, although nothing comes prominently to the front in point of excellence. Perhaps it is better to have such an average than to have one or more isolated works so overtopping the others that the symmetry is spoiled. If one were wishing a wish within possibility and unconcerned as to whether any one artist came out better than another, caring only for pictures, would it not be that there should be even more uniform excellence so long as the variety was kept? From the

point of view of a high average the exhibit certainly must be counted a success.

In a hasty glance at the works around the room, taking them as the numbers run, we should say that the exhibit made by the president, Mr. Reid, is tonal in character. Mr. Challener has only two crisp water colors. Miss Carlyle's "Monday Morning" is a screamer, but is admirable in its directness. A small one is a contrast by quietness. Mr. Grier's two portraits show his knowledge and strength. Mr. Bell-Smith shows only marines, which is perhaps his forte. There are three excellent examples of Mr. Atkinson's work, and Mr. Knowles has never shown us better landscapes. The quiet grays of twilight attract Mr. Ahrens, and though the one shown is not quite satisfactory, it possesses sterling qualities. Miss Tully's old woman is a very satisfactory picture, not forcible technically, but on that account all the more fittingly treated. Mr. Kelly's water colors are handled with knowledge, and are not ambitious pictures. Mr. O'Brien makes a strong exhibit, and his well-known work always gives one a feeling of satisfaction; it is because there is a fitness of all the parts. The insistence of detail in Miss Spurr's English studies mars the general effect of her work more than usual. A group of roses by Mrs. Reid, a small portrait head by Mr. Sherwood, and Mr. Manly's fairly representative exhibit complete the first room.

In room 2 Mr. Forster's somewhat sentimental "Go Ye" is the first. Sheep by Mr. Kidd is muddy in color, but he redeems himself in the church interior. The tone of Mr. Coleman's water color could be more harmonious. Mr. Martin makes an excellent showing, and the pastel head by Miss Hagarty is one of the successes of the exhibition. Miss Hawley gives us an exhibition of clever handling in her roses, but the small head is more satisfactory. Mr. Gagen's, Mr. Blatchly's and Mr. Rolph's water color exhibits make an even and harmonious wall with Miss Muntz's strong oil head making a central accent. Mr. Staples figure at a window has a good deal of grace, and his attempts at light effects are very creditable. Mr. Matthews' "Weeds" is his best work. The fruit trees by Mr. Cutts remind one of a popular kind of chromo, but are painstaking and deserve some credit. Mr. Verner does not show his best work, and his "Buffaloes in a Blizzard" are too colorless.

Other exhibitors are Messrs. Hahn, Gordon, Revell, Brigden, Bruenech, Jefferies, Cox, Spiers, Hudspeth, Beatty, Miss Douglass, Miss Farncomb, Mrs. Johnston, Miss Martin, Miss Hillyard, Miss Wrinch, Mrs. Holmsted, Miss Windeat, and miniatures by Miss Hemming and Miss Drummond.

In room 3 are hung groups of architectural drawings, drawings for illustration and some admirable work by the Saturday Night Composition Club. In the architectural group are drawings by Messrs. Bond & Smith, of a memorial, Mount Royal cemetery; residence, Toronto; houses at Peterboro', for Sir Sanford Fleming; hospital, one story ward system; sketch for church Toronto—by W. A. Langton, of a house in Toronto, store in Berlin, house in Rosedale—by S. A. Heward, of the Vyne, Hampshire; Coutances cathedral, France; Amiens cathedral; Evreux cathedral; half-timbered house, Lisieux, France; old house, Chateauden, France—by E. B. Jarvis, of the McKinnon building, Toronto; and by F. S. Baker, of a proposed addition to British America building, Toronto, and a Competitive Design for Public School Building.